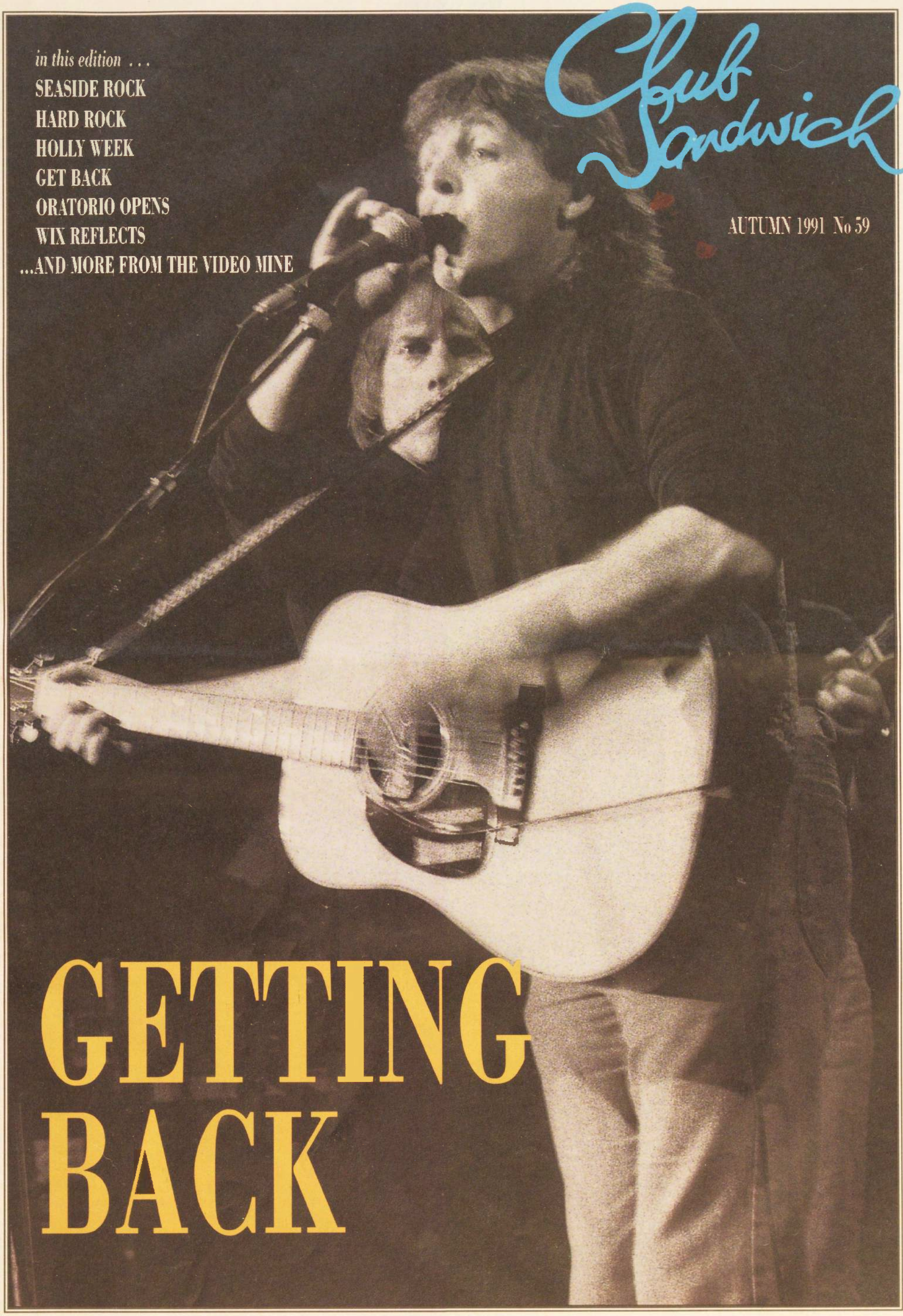
Club Sandwich

AUTUMN 1991 No 59

in this edition . . .

SEASIDE ROCK
HARD ROCK
HOLLY WEEK
GET BACK
ORATORIO OPENS
WIX REFLECTS
...AND MORE FROM THE VIDEO MINE



GETTING BACK

PHOTO: CYMON TAYLOR

SUE'S LETTER

Following on from our last issue, here we continue our coverage of the little 'secret gigs' played by Paul and the band recently in St Austell, Cornwall, and Westcliff-on-Sea, Essex, followed by one in Copenhagen. Those of you lucky enough to have secured tickets to one of these will be able to reminisce from the account opposite by Mark Lewisohn.

Seeing a more informal, smaller scale concert more closely mirrored the marvellous MTV *Unplugged* session, especially in the brilliant acoustic first half. *Unplugged* itself finally reached a wider British audience when it was shown by Channel 4 on 26 August.

This autumn promises to be almost as full of events as the previous months have been. Those of you who weren't Club members at the time of its release can augment your McCartney collection with the general release of *CHOBA B CCCP*, more familiarly known as the Russian Album, which will hit the shops worldwide at the beginning of October.

Also receiving finishing touches is the live recording of *Paul McCartney's Liverpool Oratorio*, to be released on all formats in October. There will additionally be a concert video, available on VHS in the stores and also to UK Club members through Club Offers. (The British video system is not compatible with the US standard, which is why we have to restrict the sales.) On the horizon as well is a fascinating BBC TV documentary which follows the Oratorio from its inception through its first performance.

Get Back, Richard Lester's film shot during the World Tour, had its European premiere in Hamburg on 18 September, attended by Paul and Linda, and there were further screenings in four other German cities. On home base, it was premiered in two cinemas in Liverpool and at Odeon cinemas in Birmingham, Glasgow, Leeds and London. The Club will keep members in other territories informed when screening dates are finalised. Patrick Humphries has reviewed the film for us on page four.

This issue gives you lots more background on all these events, as well as covering the annual Buddy Holly Week, which has become something of a September institution. This time it was more of a nostalgia trip than ever, with a reunion party recreating the first such celebration 15 years ago held in London's Holland Park. Hope you enjoy what's on offer, and we'll be back again in December with our last issue of 1991.

'til next time . . .

Sue

PHOTO: LINDA McCARTNEY

SEASIDE ROCK

In best day tripper style, Paul has played two surprise Friday-night concerts on the UK coast, at St Austell and Westcliff-on-Sea. Leaving behind (reluctantly) his bucket and spade, Mark Lewisohn went along to report for *Club Sandwich*

Though he refrained from singing 'Oh I Do Like To Be Beside The Seaside' one could plainly see that the sentiments were true as Paul twice rocked the English coast this summer, fulfilling more of those surprise gigs that kicked-off with the Zeleste and Mean Fiddler dates reported in the last issue. They've also ventured abroad a couple more times, playing the Teatro Tendo in Naples on 5 June and the Falkoner Theatre in Copenhagen on 24 July.

Back in the 1960s and 1970s, rock tours would cover most of Britain. These days, with a dearth of major arena venues in the UK, big tours tend only to visit the bigger cities - the World Tour, for example, played London, Birmingham, Glasgow and Liverpool. It certainly went nowhere near Cornwall, the most south-westerly county in England, and as soon as the MPL team realised that Paul had never played there, not with Wings, not even with the much-travelled Beatles, it was decided: Cornwall it had to be, and the decent-sized (3326 standing) Cornwall Coliseum venue in the resort town of St Austell was quietly booked for 7 June. Tickets went on sale the Sunday before, and with fans queuing at the box-office all night it was soon declared a sell-out.

In the best possible sense, the Cornwall Coliseum reminds one of a college or youth venue of the early 1970s. Alongside the 'pints only' bar there's a little kiosk in which, actually during the gig, a smiling lady sits happily selling bottles of R White's lemonade, packets of crisps, Opal Fruits, Smarties and Bassett's Jelly Babies. The whole venue oozes charm, and the 7 June audience oozed expectation, enthusiasm and excitement; sensing this, the band put in a scintillating high aptitude performance at the venue by the red cliffs.

Not unexpectedly, every McCartney reference to the locale was heroically received: 'San Francisco Bay Blues' appended with the line "way down in Cornwall" was one, then later when he addressed the crowd as "my little Cornish pasties" there were cheers all round. The band also treated what can only be described as a bemused audience to an ultra-quick acoustic instrumental scoot through 'The World Is Waiting For The Sunrise'. Few would have recognised the lilting 1953 Les Paul and Mary Ford pleaser from the 30-second end-of-pier-style demolition job successfully undertaken, amid much laughter, by The McCartney Six.

A more recognisable form of treat was delivered in the shape of an altogether new composition, 'Down By The River'. Apparently written by Paul over a recent morning's muesli, it's a catchy skiffle-style romp about "going down to where the waters flow", marked by a true McCartney concert first - mouth-organ playing. Not for him, though, the Dylan-style neck appendage to keep the instrument in place, instead it was the duty of special assistant John Hammel to join Paul centre-stage and physically hold the harmonica adjacent to the microphone.

All six surprise shows followed the same pattern of two distinct 50-minute musical sets, acoustic and electric, Unplugged and Plugged, separated by a brief interlude. Further underscoring the unpretentious nature of the seaside shuffles, the Westcliff-on-Sea gig (24 July) featured a unique bonus in the shape of a poetry reading by Adrian Mitchell, a friend of Paul's since the 1960s. He had rehearsed with the band two days earlier.

The musicians kept a low-volume accompaniment while Mitchell addressed the audience with four of his poems - 'Junk' was recognisable as the backing behind love verse 'Maybe May Time', and a suitably funky arrangement was provided to augment a poem about James Brown. The sequence was so very much a departure from the norm, and so irresistibly fascinating to watch, that most audience mouths were left distinctly agape. It must have made the McCartney memory-bank dart back to the only other time he had backed a bard: an unforgettable Liverpool evening in 1960 that had the youthful Silver Beatles - clearly lads of sheltered upbringing - accompany visiting 'beat poet' Royston Ellis and find themselves somewhat puzzled by Ellis's indiscreetly veiled references to then-illegal all-male sexual activities.

Though Paul resisted the idea of donning on stage a 'Kiss Me Quick' hat from nearby Southend, the Westcliff show was every bit as jolly and relaxed as that at St Austell. John Hammel kept a steady harmonica hand during 'Down To The River', there was the usual instrument swap-around for 'Ain't No Sunshine', and 'I Saw Her Standing There' had two endings - first the usual one and then another, an unusual one, which saw Robbie then Paul and then Hamish drop to their knees. (Robbie's idea, Paul announced.) The audience reaction was on the wild side of ecstatic from start to finish. (If one could only harness the power given off by a McCartney audience when demanding an encore there'd be no need for nuclear power-stations.)

The Copenhagen date a few days after Westcliff brought the series of surprise shows to an end, with the tally at six. Loosely intended to promote the *Unplugged* album (a remarkable 30,000 sold in Denmark the week before Copenhagen), they've been popular with all concerned; distinctly pleasant, unpressurised performances that left everybody smiling. Of course, Paul really needn't have played them at all - no one would have "missed" them - but he's far too hardy to rest on his laurels and seems to thrive on audience contact, especially of the close-up variety possible at these smaller venues. Though that's all for 1991, it's just feasible that there may be more such gigs come another year .

PHOTO: CYMON TAYLOR

SET LIST

ACOUSTIC
Mean Woman Blues
Be-Bop-A-Lula
We Can Work It Out
San Francisco Bay Blues
Every Night
Here, There And Everywhere
That Would Be Something
Down To The River
And I Love Her
She's A Woman
I Lost My Little Girl
Ain't No Sunshine
Hi-Heel Sneakers
I've Just Seen A Face
The World Is Waiting For The Sunrise ‡
Four poems by Adrian Mitchell †
Good Rockin' Tonight
ELECTRIC
My Brave Face ‡
Twenty Flight Rock †
Band On The Run
Ebony And Ivory
I Saw Her Standing There
Coming Up
Get Back
The Long And Winding Road
Ain't That A Shame
Let It Be
Can't Buy Me Love
Sgt Pepper's Lonely Hearts Club Band

(† not St Austell, ‡ not Westcliff)

GET BACK

Music and film critic Patrick Humphries casts an expert eye over an exclusive preview of the World Tour concert movie coming your way this autumn

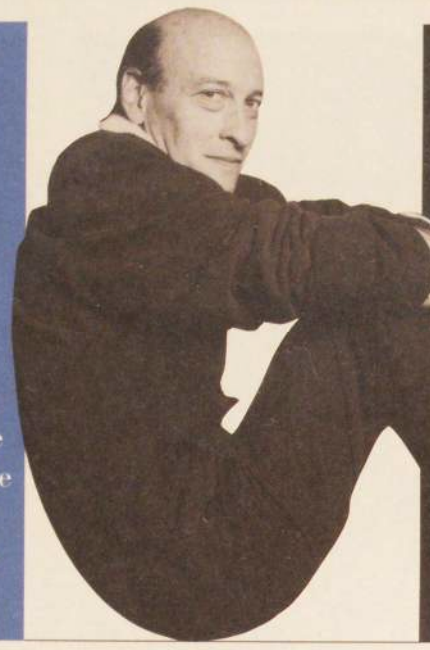


PHOTO OF RICHARD LESTER BY LINDA McCARTNEY

PHOTO: SHOWY

"Stuck inside these four walls...". The lights go up and the stage is ablaze, and here we are watching, and hearing, a Band On The Run. This is undeniably the band Paul McCartney took on the road during his legendary 1989/90 World Tour. But what's this? Who are these four familiar figures scampering across Salisbury Plain in 1965? Another Band On The Run; this time it's the Beatles from Richard Lester's second feature film with them, *Help!* No mere coincidence, as *Get Back* - the official film of Paul's record-breaking tour - is again directed by Richard Lester.

Those fortunate enough to see any of the live shows on the World Tour will never forget the 15-minute film which preceded the band onstage - an unforgettable montage of memories spanning all of Paul's career, which Richard Lester put together as a tantalising taster for the full-throttle performances which followed.

Paul was delighted with the short, and asked Richard to commemorate the tour with a full-length feature. It was an ambitious project: to try and capture on film the essence of 102 concerts played before 2,843,297 fans in 13 countries.

The 88-minute film *Get Back* is a perfect souvenir of that memorable tour; a visual companion to *Tripping The Live Fantastic* that will refresh the memories of those lucky enough to have been there, and act as a permanent reminder of just what they missed for those who couldn't make it.

As well as his two Beatles films, Richard Lester's career has embraced spectacular entertainment (both *Superman II* and *III, Juggernaut, The Three Musketeers*), surreal comedy *(How I Won The War, The Knack, The Bed-Sitting Room*) and more personal and critically acclaimed efforts (*Petulia, Robin And Marian*). One of the directors of photography on *Get Back* was the respected American cinematographer, Jordan Cronenweth, whose cinematic career goes right back to *Butch Cassidy And The Sundance Kid*, and includes *Blade Runner* and *Peggy Sue Got Married*. As well as feature films, Jordan also shot two of the most acclaimed rock features - Talking Heads' *Stop Making Sense* and the concert sequences in U2's *Rattle & Hum*.

From 'Band On The Run', without missing a beat, it's straight into 'Got To Get You Into My Life', and we're rockin' all over the world as Paul runs through a litany of multi-language "Good Evenings..." to the dozens of cities the band played. 'Rough Ride' is a visual feast, a dazzling display of lasers and strobes. The 'Rough Ride' itself is depicted with archive footage of tumbling water-skiers, slaloming polar bears and crashing ostriches.

'The Long And Winding Road' is played out against a stunning 1960s montage, incorporating footage of the Beatles collecting their MBEs, Cassius Clay (as was) mouthing off, man walking, running and tumbling on the moon...and Vietnam - horrific film of saturation bombing, of napalm death, of despair and, finally, of peace. Things calm down for 'Fool On The Hill', as Paul ascends, revolves and plays his psychedelically-painted piano, there's a typical 1960s light show filling the onstage screens as the oil slides in beguiling and entrancing colours and, as in concert, his voice is augmented by an eerie and haunting fragment of the speech Martin Luther King made on the night before his assassination: "I've looked over, and I've seen the promised land. I may not get there with you, but I want you to know tonight that we, as a people, will get to the promised land."

Seen on screen, the scale of Paul's Rio concert is unforgettably captured by Richard Lester's camera. That show at the Maracana Stadium in April 1990 established a world record - playing before a paying crowd of 184,368 saw Paul enter the record books, again. Some of that sense of scale and enormity is captured here as the band bring to life another one of Paul's earlier combos - 'Sgt Pepper's Lonely Hearts Club Band'.

'Good Day Sunshine' has all the soul freshness it displayed on its *Revolver* premiere in 1966, and as Paul tears into 'I Saw Her Standing There', it's impossible not to "ooh" along on the choruses. 'Put It There' calms things down apiece. One of the most appealing songs on *Flowers In The Dirt*, it was perhaps the undiscovered treat of the tour, and is here played against the optimistic scenes of the Berlin Wall tumbling down. An added bonus to the World Tour performances of the song was the "hey-la" conclusion from 'Hello, Goodbye' - here it's accompanied by a rare clip of the Beatles performing the song at the Saville Theatre in 1967 in *Sgt Pepper* costumes.

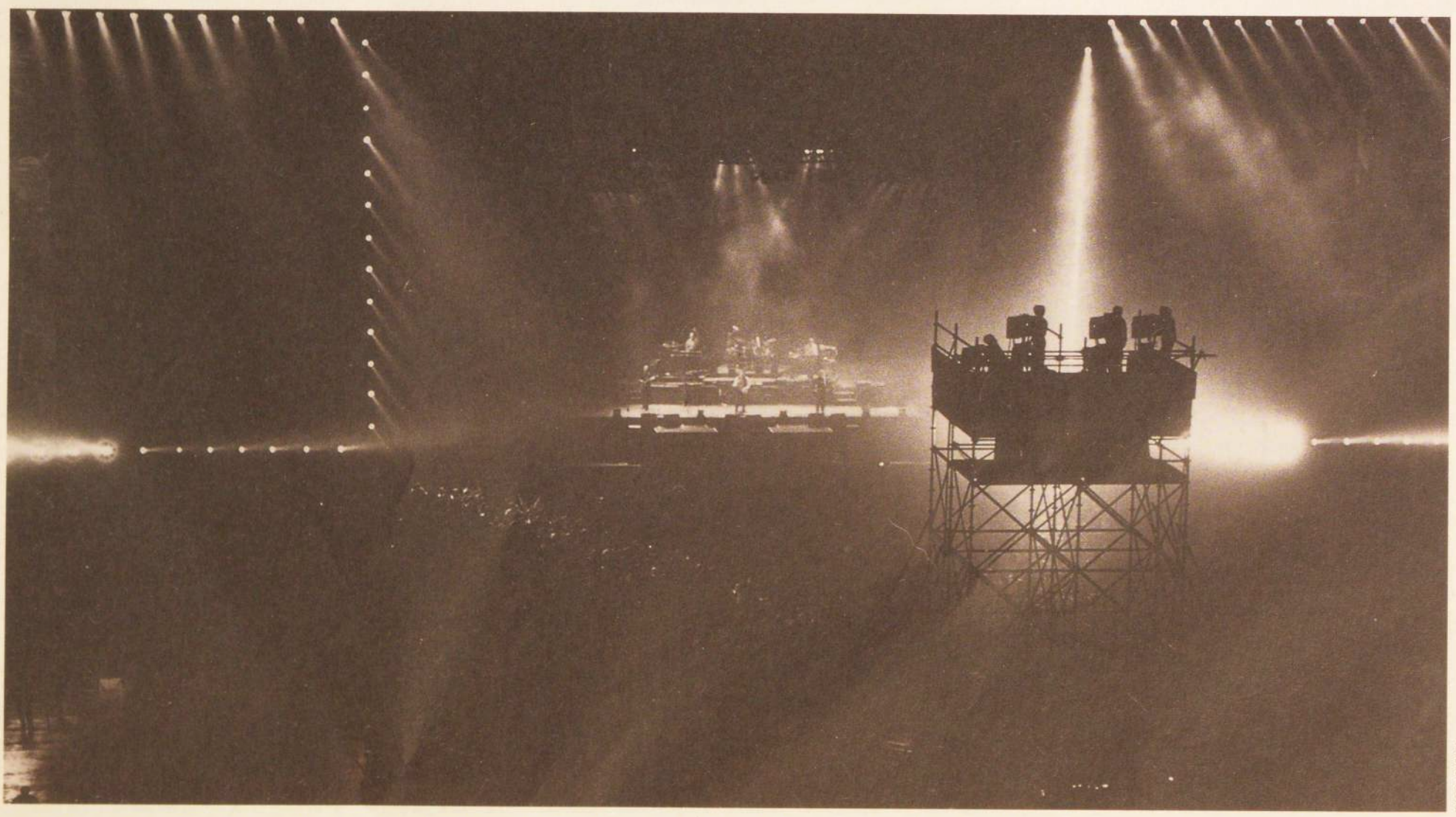
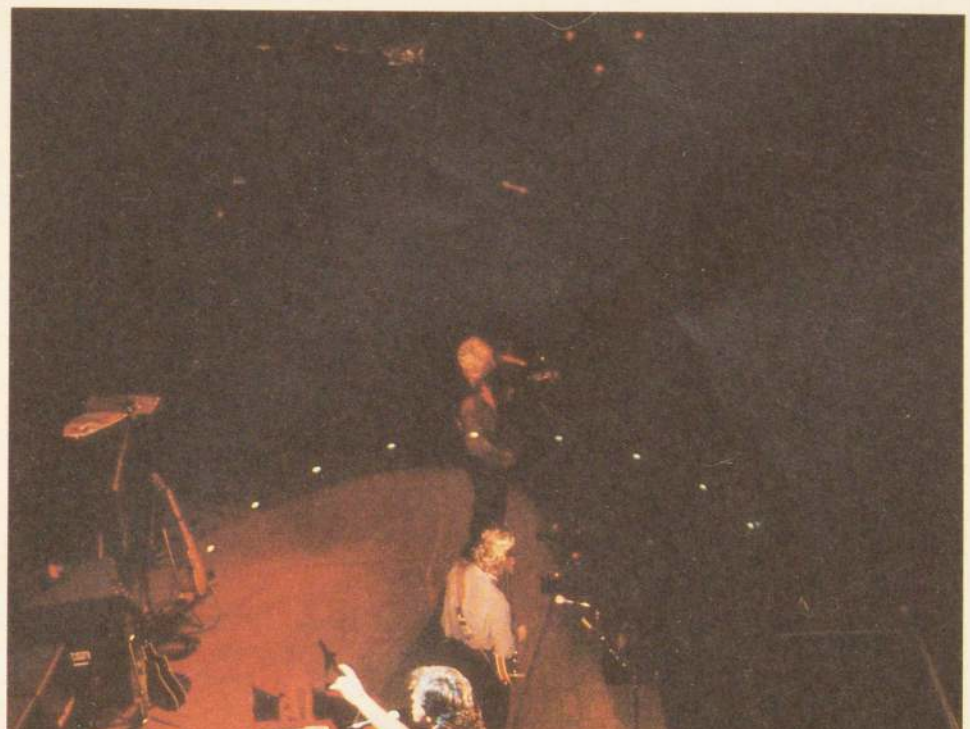


PHOTO: SHOWY



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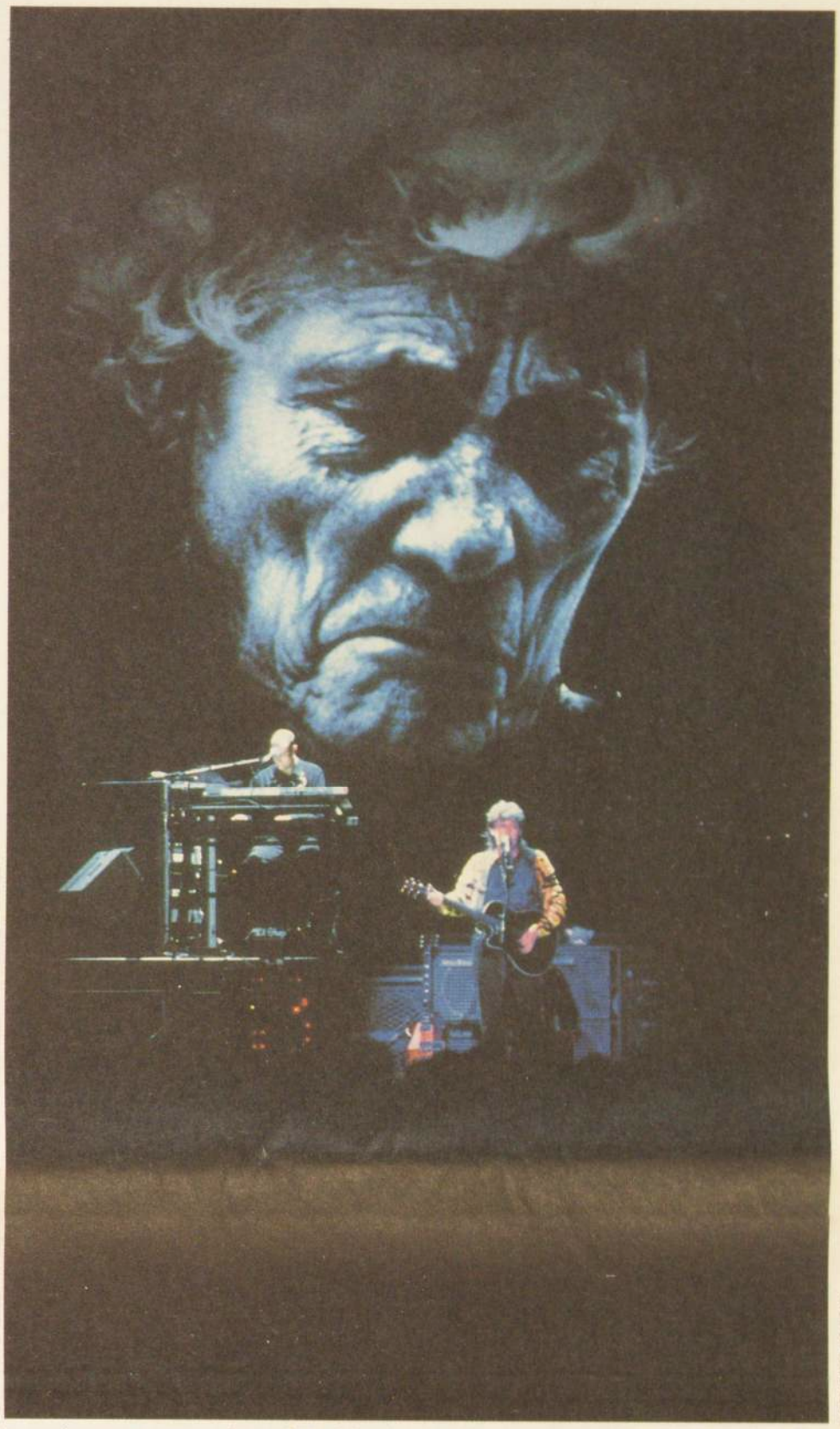


PHOTO: PETER MOUNTAIN

'Eleanor Rigby' comes complete with *Coronation Street*-type northern newsreels and black and white portraits of "all the lonely people". Richard Lester's camera catches awestruck faces in the audience, unable to believe their luck that here they are, watching the man who wrote that classic song, performing it in their home town. Then it's slam-back straight into top gear for a rocking and rolling 'Back In The USSR'. Da, da, da; perestroika pop, glasnost rock. Paul has a lot of fun with this one, and the newsreel footage of the McDonald's opening in the shadow of the Kremlin says more about Soviet reform than any number of wordy and worthy editorials.

'This One' captures the truth of its line "there never could be a better moment than this one". Paul takes a breather, asking if anyone wants to "bop, rock or wobble about". They do, to a familiar favourite called 'Can't Buy Me Love', played out partly against black and white footage of the Beatles' landmark concert at Shea Stadium in 1965.

'Coming Up' showcases World Tour drummer Chris Whitten amidst a forest of percussion, as Paul shares the vocals with an exuberant Hamish. Rio is seen again from the sky, before the camera dwells on an obviously moved Paul who dedicates the next song "To George, Ringo and John...without whom...". There's nothing else he can say, as the crowd roars out its support, and quickly falls into contemplative silence as, in this movie version, Paul picks out the first notes of 'Let It Be'. The song is received reverentially, and a flickering field of matches and candles are illuminated to express support and solidarity. The hymnal qualities of the song have never been better expressed, and Robbie's blistering guitar solo midway through elevates it further. It ends with a beautiful, rare black and white photo of John Lennon sitting and smiling on the set of *How I Won The War*.

'Let It Be' is an experience shared, giving us all an opportunity to reflect on past memories and plan future hopes, then 'Live And Let Die' literally explodes onto the screen to images of the Ayatollah, Belfast bombs, the West Bank and the children's crusade of Tiananmen Square. It wraps with that most potent of late '80s TV images: the solitary Chinese student facing and halting the oncoming column of tanks.

PHOTO: SHOWY

Onwards and upwards, Paul pulls the band into a rousing 'Hey Jude', playing a sad song and making it better. 'Yesterday' is stately and solo, Paul standing onstage with an acoustic guitar singing "Oh I believe in Yesterday", and today, and tomorrow. Title song 'Get Back' swings in as a dynamic, flexible band workout.

One of the most moving moments of the live show was the premiere of the *Abbey Road* medley ('Golden Slumbers'/ 'Carry That Weight'/ 'The End'), made as the Beatles were splintering, and offering a shining moment of hope as the 1960s twitched to its close. Here it is again, dusted down and disinterred for a whole new generation, for a whole new decade, because in the end the love you take is equal to the love you make.

And as the film winds its way to close, and the grinning figure of Paul McCartney is held, trapped like a spider in a web of spotlights, you find yourself thinking boy, you're gonna carry that weight a long time.

The longer the better.

A CLASSIC OPENING

**Adjectively, it fulfilled every promise -
a splendid performance, an inspirational evening, a glorious success.
Following last issue's preview, Mark Lewisohn now reports on the 28 June premiere of
a work that grandly continues the tradition of the English oratorio**

PHOTOS: DAVID MODELL

The night was expected to go off with a bang, and so it did, quite literally. Seconds before the debut performance of *Paul McCartney's Liverpool Oratorio*, the back-lighting at the splendid Anglican Cathedral cut out. Noticing its absence, Carl Davis asked over the PA for someone to hurry its return. He didn't so much request as demand it, through clenched but still smiling teeth.

The boom of an exploding generator then cannoned around the vast cathedral, prompting widespread muttering about "a disastrous start" and beads of sweat to pop on official brows. It looked like being quite a night, and for all the wrong reasons.

Happily, though, God was good (without an O). The lighting returned, the first movement began and it was smooth sailing the rest of the way - right through to the remarkable standing ovation that ended the performance and spanned more than five minutes.

It was, without doubt, a winning premiere. If there were any fluttering nerves among the musicians and singers, they scarcely showed. The central character, Shanty, was born, he went to school, he developed into a confused teenager, he experienced the early death of his father, he wed Mary Dee, he encountered marital problems, he prayed for his unborn child and he became a father in eight movements that convinced, provoked and entertained while the clock turned, unnoticed, the best part of two hours.

At the end, Carl Davis tempted Paul onto his conductor's podium for a hug and a chance to bathe in the ovation that rained down on them, the orchestra, the choir and choristers. For it was clear that Paul had successfully effected his Neil Armstrong imitation: he'd taken his "one big step" and had most certainly not - confounding the pundits - fallen flat on his face.

Paul had committed himself to the Oratorio well aware that it would be questioned and criticised, and probably ridiculed too. "I like risk," he understatingly acknowledged a few hours before the big event. Certainly, among the several 'quality newspaper' post-concert reviews the sour notes that were sounded came from critics unable or unwilling to conquer pre-conceived notions that Rock Stars Do Not Make Good Classical Composers. And they're right - usually. Courageously, Paul felt compelled to answer one such example of unreasonable logic and plain untrue assertions put forward by *The Guardian* by way of a letter which the newspaper printed a couple of days later.

The plan is for the Oratorio to become a fixture of the worldwide classical repertory - at a press conference before the premiere Paul announced that the RLPO has already been booked to perform it twice in the United States in 1992, in Cleveland and at the Hollywood Bowl. "We're waiting to see how it's accepted," he declared, adding "if people over the world want it then they'll ask the orchestra to do it."

So we certainly haven't heard the last of *Paul McCartney's Liverpool Oratorio*. Indeed, this is just the beginning.

REMINISCING

Buddy Holly Week has turned 15 years of age. MPL executive Alan Crowder thinks it over and explains why the event continues to rave on and not fade away

Wings were touring the world, Gerald Ford was the US president in bicentennial year, Jim Callaghan the British PM, John Major a banker and failed parliamentary candidate, Britain still had a 1/2p and it cost 8 1/2p to send a letter by first-class, Idi Amin ruled Uganda, Rhodesia was not yet Zimbabwe, we were destroying the ozone layer with blissful ignorance, the Sex Pistols were on the eve of encouraging anarchy in the UK, *Starsky & Hutch* was TV sensation of the moment...and Paul McCartney launched the first ever Buddy Holly Week. It was September 1976...

"Every day's a holiday" goes the old maxim (or should that be minim?) - well, perhaps anyway this should be amended to "every year there's a Holly week", for 1991 celebrates the fifteenth anniversary of the annual MPL-sponsored event, which continues to promote wide public interest in the great man from Lubbock, Texas who died in February 1959, aged a mere 22. It is well known that Paul's company MPL publishes Buddy's songs - though, ironically, it does not do so in Britain, where the annual celebrations are usually centred - having bought them in the early 1970s from original US publisher Nor Va Jak.

The crystal anniversary (fifteenth on the list that starts with paper and ends at 60 with diamond) was celebrated in novel fashion at the Orangery restaurant in London's Holland Park on 13 September. Long-serving *Sandwich* subscribers who've held on to their back copies will be able to check out edition number one and peruse a photo of the folk who attended the very first Holly Week luncheon, at the same venue, fashionably resplendent in flared trousers, amply cut collars and kipper ties. This year, as many members of that original group that could be traced re-assembled for a grand reunion party, and a 'then and now' photograph taken by the same 'snapper', Homer Sykes. Also at the party, with a guest and a cheque for £500, was Tony Flack, the winner of a recent *Daily Express* Holly crossword competition devised by *Club Sandwich* quizman Bert Danher.

It was a reunion enjoyed by many under the bright blue London sky, the fine weather enabling guests to mingle and dine alfresco in the walled garden of the Orangery. Three-quarters of 10cc were there - Eric Stewart, Graham Gouldman and Kevin Godley - Roger Taylor and Brian May from Queen, Roxy Music's Andy Mackay (now a doctor of theology, no less), Steve Harley, Gary Glitter, Chrissie Hynde and Carla Lane. Even Howie Casey showed up, the 'Senior' sax man from Wings' world tour of 1976, while guest of honour status was accorded to Vi Petty, the late Norman's wife and keyboard player on some of Buddy's best.

Readers of the first *Club Sandwich* will also have seen the initial edition in the long-running 'Meet' series - detailing the career of MPL executive Alan Crowder, then, we were told, nicknamed 'The Crowd' though he cares not to remind people about this now. MPL is fortunate in having retained Alan's services from that day to this, and organising Buddy Holly Week is one of his many responsibilities. How does Alan set about the task? "It all depends on how grand a scale the year's event is going to be," he answers, logically. "As soon as Christmas is over we start thinking about it - I ring John Beecher [Britain's, maybe the world's, foremost Holly authority], and also the UK Holly fan club, and see if they have any ideas, and I'll think of a few myself, then usually around March I put the best two or three to Paul for consideration. He'll choose the one he likes best and in April we start the proper planning. I must confess, it's becoming more and more difficult to think of new ideas - this year's is the sixteenth event and we've done virtually everything in that time."

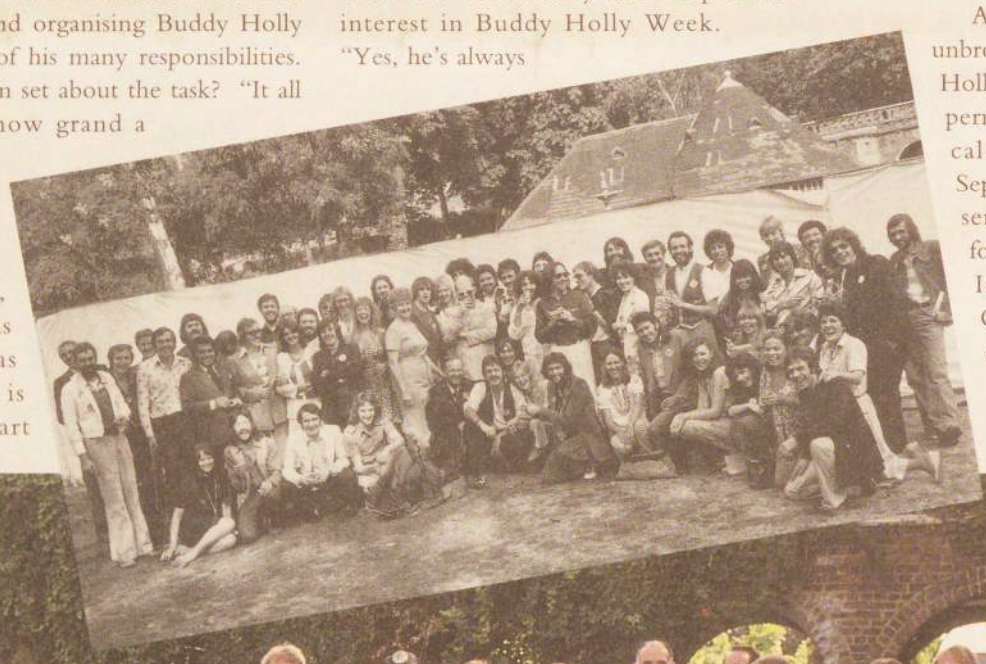
A further scan through back issues of *Club Sandwich* will unfurl the events that have taken place over the past decade and a half: gigs, parties, films, videos, competitions - you name it, it's been done...except, perhaps, a national Karaoke competition. "Actually, we've considered running one," Alan admits, "but it's on the back burner for now." (If such a contest does take place, watch out for that man Tony Flack again - he says he can often be found rendering the odd Holly classic into a gripped Karaoke mike. . .)

Readers may have gleaned by now that Paul McCartney takes a personal interest in Buddy Holly Week. "Yes, he's always involved," says Alan Crowder. "He always turns up at the big event, and usually gets up on stage if there's a band playing. But it's rather like a day off for him, so he likes to spend the time mixing with friends too. He also okays all the ideas, like the year when we had the tee-shirt design contest, he was closely involved in all of that.

"Buddy Holly Week was his idea in the first place," Alan continues. "Those nasty people in the press tried to suggest that we started it because MPL owned the publishing, which really was not the idea at all. Paul wanted growing-up kids to know about Buddy, because he had been one of the biggest influences on the Beatles."

It's worth pointing out that all of Buddy's closest associates have been involved in Holly Week at some time or another. It would function pretty well without them, naturally, but their sanction further emphasises the point that MPL is out to promote Holly, not just grab greater publishing royalties. Buddy's former producer Norman Petty was regularly involved until his death, and as we have seen, his wife Vi has also participated, Buddy's wife Maria Elena has frequently been party to the celebrations and of course the Crickets have been over on several occasions. "Yes, the band are all good buddies," says Alan, punningly. "They come down to my house when they're over."

Alan reckons that, after an unbroken 15-year innings, Buddy Holly Week will now remain a permanent fixture of the MPL calendar, with every 7 September - Holly's birthday - serving as the launching pad for another year's celebrations. In 15 more, though, 'The Crowd' will have retired and someone else will be scouting around for suitable ideas.

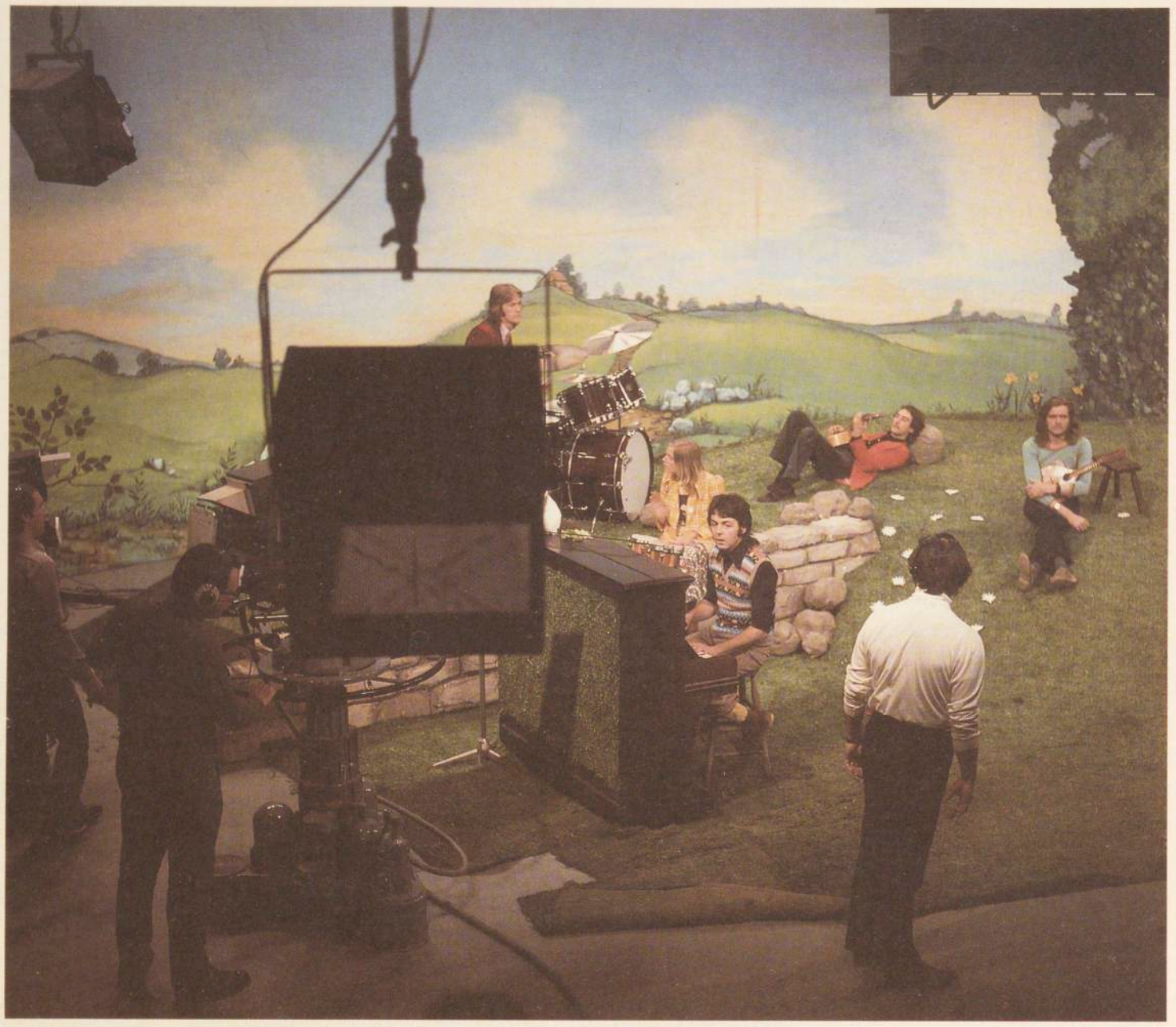


PHOTOS: HOMER SYKES

PHOTO: JOHN KELLY (1973)

MINING THE FILM AND VIDEO ARCHIVE

Mark Lewisohn continues his journey through the McCartney vaults with a look at the video treatments given to two very different songs



MARY HAD A LITTLE LAMB

The recent return of 'Mary Had A Little Lamb' to the US charts - by way of its inclusion on *For Our Children*, a compilation album assembled by Disney Records to raise funds for the Pediatric AIDS Foundation - has re-focused attention on this 1972 Wings A-side that made the Top 10 in Britain and Top 30 in America. This alone seems good enough reason to exhume from the video vault the various promos made to accompany it.

And various is the operative word - three different versions came to hand during a quick scan along the shelves, and there's a fourth if one counts the performance from the 1973 TV special *James Paul McCartney*, a self-contained clip filmed somewhere in the wilds of the British countryside.

Shot on video but distributed as either tape or transferred 16mm film, depending on the format preferred by TV stations, the three original promos were directed by Nicholas Ferguson, known to Paul through his involvement in a collection of videos made by the Beatles in 1965, and with films of various other Brian Epstein artists of the time.

So the story goes, Paul recorded 'Mary Had A Little Lamb' because daughter Mary, then a toddling two-year-old, enjoyed hearing her name mentioned in the famous old nursery rhyme. With the words already set down, Dad did just what he had done some three years previously with 'Golden Slumbers' and set documented verses to music. The lamb aspect also happened to fit in with the McCartneys' new attachment to sheep-farming and venture into vegetarianism which, as has been well chronicled, all began when lambs were spotted gambolling outside their window as they were about to tuck into a lamb roast. It's pretty clear, then, that Paul and Linda were especially kindly disposed to lambs at this time, and were more than happy to embrace the subject in song.

Though each has a different setting, the three promos all appear to have been shot on the same day. In one - shown, of all places, on the children's BBC1 series *The Basil Brush Show*, boom-boom! - the setting was a mocked-up grassy knoll, on which lolled various instrument-playing Wings. Paul sat nearby, wearing a trendy tank-top and playing an upright grass-backed (!) piano, while Linda - dressed in a yellow-squared 'Rupert' jacket a full dozen years before the *Frog Song* featurette - sat on a "wall", playing a pair of bongos. The clip was ideally suited to the young audience of *The Basil Brush Show* because it contained plenty of cutaways to animated sequences, in which Mary and the lamb, well...gambolled, and the lamb - clearly familiar with the nursery rhyme - dutifully waited outside the school for Mary to appear.

Further keeping to the animals setting, a rabbit merrily masticated a lettuce leaf atop Paul's piano during this clip. In another version, moreover, set inside a barn (again, a studio set), a hen perched (if that's what hens do) in this same position, not in the least put off by Paul's adjacent singing, which was done live to accompany the disc soundtrack. The barn version also had Linda stroking a lamb and said furry animals walking the straw-strewn floor amongst the musicians and milk-churns.

Version three was altogether different, and devoid of animals. This was a performance clip, like the others, but it was played straight. The band were dressed uniformly in dungarees (although Linda donned an outré black top-hat for a few brief moments) so the most noteworthy element was a series of optical effects which saw the swirling coloured background change hue a few times. This print was despatched to to the USA for TV screening.

Viewers of *James Paul McCartney* then saw yet another version, in which Wings - dressed all in white - loitered by a lake, sometimes miming to a specially pre-taped recording, at other times simply enjoying the surroundings, by crowding precariously into a rowing boat, for example. Paul and Linda both rode white horses, and Linda played tambourine while swaying back and forth in a swing suspended from a tree.

PARTY PARTY

Once again - as when we examined the promos for 'Heart Of The Country' and 'All My Trials' - contrast is the word that springs to mind when comparing the video clips of 'Mary Had A Little Lamb' and 'Party Party'.

All but the most attentive McCartney fan may be wondering just what 'Party Party' is, anyway. For the uninitiated, it's a funky dance track that evolved out of a 1989 studio jam, and which Paul liked so much that he had pressed up as a one-sided single/three-inch CD slipped into the 'World Tour Pack' editions of *Flowers In The Dirt*. It was the first record to carry the compositional credit of McCartney / McCartney / McIntosh / Stuart / Whitten / Wickens, listed diplomatically in strict alphabetical order. A longer remix was also issued to club DJs for dance-floor airing.

Although the track was never available in its own right, a stunning and surprisingly complex 'Party Party' video was financed by MPL for TV screening. And while the band popped up here and there - via footage lifted straight off the *Put It There* home-video, in which the band had jammed the track - the 'Party Party' promo was essentially an eye-arresting assortment of hand-drawn images, 4500 of them to be roughly exact.

Virtually 600 skilled man/woman-hours went into the drawings, done by a team of three animators put together by overall director (yes, yes, he directed the overalls) Peter Brookes, of the London design agency Quick On The Draw. Using ultra-fine-tipped Rotring pens, plain ordinary Biros, spray cans and felt-tips, the team dispensed their artistic talents directly onto blank 16mm film stock - and with each frame measuring less than a square centimetre, it was finicky work.

The end result, some dozen days later, was 144 feet, nearly four minutes, of dazzling celluloid action, a lively colour montage of sheer unadulterated *movement* that successfully captured the improvised upbeat recording. It's a matter of some regret that the fabulous efforts of Brookes and his team, and producer Dilly Gent, slipped by almost unnoticed in a welter of World Tour media coverage.

BACKWARDS TRAVELLER

All this secret gig business reminds us that virtually 20 years ago similar activities were being scribbled into the McCartney diary, when Wings were out on the road for the first time, piled ingloriously into a rented scarlet caravan and Avis truck, driving the highways and byways of Britain, stopping off at universities to ask incredulous social secretaries if they needed an evening's entertainment, and then sharing out the handfuls of cash takings en route to the next show. (Of course, some things *have* changed a little since then.)

Courtesy of those same universities, here's a selection of local Students' Union newspaper coverage of the tour...

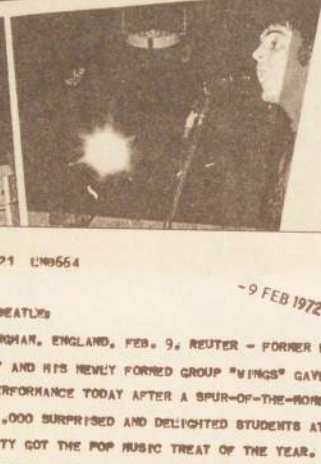
WINGS AT THE UNION

Paul Mc Cartney's 'Wing' confirmed their much-published 'no publicity' tour, playing to a crammed Lower Refec' audience on February 17th. The tour, which has consisted of university dates only, has been greeted at every venue with enthusiam bordering on hysteria - an attitude rarely found on the college circuit nowadays.

The excitement generated by the prospect of Led Zeppelin's appearance at the Union last term, was made to look quite mundane as the 1300 tickets vanished in thirty minutes on the afternoon of the concert. Even the Who, established university favourites, took twice that time to sell out the time last year.

The band had been expected to play Pete's Saturday disco but lunchtime and asked to play the same evening. Pete, not surprisingly, jumped at the offer, and McCartney spent some time in the Union Bar, apparently without being recognised by anyone.

By 8p.m. the queue stretched back from the [illegible] into the middle distance. Wings and half an hour [illegible] ironically, the final [illegible] rehearsal were at least [illegible] the concert [illegible] two sets, the [illegible] better than the first [illegible] few numbers they had [illegible] on their feet - another [illegible] rare occurrence at Union [illegible] The highlight of the first [illegible] 'Wild Life' the title track [illegible] first Wings' LP but in places [illegible] rock and roll took over [illegible] and 'Long Tall Sally' two [illegible] from days of old, turned out to be the highlights of the performance. On the debit side the new single 'Give Ireland back to the Irish' achieved the evening's low point; I do not think I can improve on another critic's description of the song, which was that it sounded like an Irish drink on a Saturday night. Perhaps it was this, rather than its blistering social comment which moved the BBC to ban the [illegible] evening was a memorable [illegible] not often that we get a [illegible] someone who has [illegible] in his own time. [illegible] was superficially [illegible] quality does not [illegible] with the Beatles' [illegible] obviously not [illegible] mention that it [illegible] good time and [illegible] what more can you ask?



ZA 88C921 L'N9664

-9 FEB 1972

2116 s BEATLES

NOTTINGHAM, ENGLAND, FEB. 9, REUTER - FORMER BEATLE PAUL MCCARTNEY AND HIS NEWLY FORMED GROUP "WINGS" GAVE THEIR FIRST PUBLIC PERFORMANCE TODAY AFTER A SPUR-OF-THE-MOMENT DECISION.

AND 1,000 SURPRISED AND DELIGHTED STUDENTS AT NOTTINGHAM UNIVERSITY GOT THE POP MUSIC TREAT OF THE YEAR.

MCCARTNEY, WHO LAST PLAYED IN PUBLIC FIVE YEARS AGO, BEFORE THE FINAL BREAKUP OF THE BEATLES, SAID: "WE WERE TRAVELLING ALONG THE M1 (MOTORWAY) AT THE TIME AND ONE OF THE GROUP SAID HE HAD FOND MEMORIES OF PLAYING THERE, SO WE JUST MADE FOR NOTTINGHAM.

MCCARTNEY, WHO HAS RECORDED ONE ALBUM WITH THE GROUP, SAID THAT DURING THE CONCERT THEY RAN OUT OF REHEARSED NUMBERS - "AN UNNERVING EXPERIENCE" - BUT THEY JUST PLAYED ON, WHEN THE AUDIENCE SHOUTED FOR MORE.

PAUL'S WIFE LINDA AND THEIR TWO CHILDREN WERE WITH THE GROUP.

REUTER PMS/PM

Courier

The Newspaper of the Students of Newcastle

Wednesday, 16th February, 1972

WINGS FLY TO HAVELOCK HALL

PAUL McCARTNEY'S new rock-band "Wings" paid an unexpected visit to Newcastle on Sunday and put on a brilliant impromptu concert.

"Wings," comprising Paul and Linda McCartney, Henry McCullough, Denny Laine and Denny [illegible], are touring Britain giving surprise concerts wherever possible. This was their fourth.

[illegible] Stuart Prebble: "I was sitting outside the Union office when this big van drove up. The driver asked me for the Rubicon and I said [illegible] Then McCullough [illegible] Ireland. It was "Wings."

[illegible] could play there. [illegible] Paul and Linda [illegible] before the band was due.

[illegible] placed some great [illegible] and as well as [illegible] Wednesday Star Carnival [illegible] to the ice rink.

[illegible] Hall [illegible] to be the regular [illegible]

GREAT NUMBERS

[illegible] Considering the seemingly [illegible] Committee [illegible] Bradley [illegible] Orchestra [illegible] Bradley [illegible] Hall [illegible] Bradley [illegible] Hall [illegible] Bradley [illegible] Hall

REFLECTIONS OF WIX

From Stockholm to St Austell, Raleigh to Rotterdam, Wix has been happily laying his distinctive black hat in plenty of places besides home since enlisting with the Macca troupers, as he explains to Mark Lewisohn

PHOTO: KIM KNOTT

Like the fool on the hill, that calendar will insist on spinning round and round. It's already two years since the start of the World Tour, and the band assembled to travel with Paul has now been together - with only a new drummer by way of change - the best part of three, rivalling even the most consistent Wings line-ups of the 1970s.

It has, naturally, been an exhilarating period, and for Paul 'Wix' Wickens, keyboard player extraordinaire, an especially interesting departure for it's meant a measure of permanence away from a regular diet of session work that can, for some, so often result in worrying glances at distant empty diary pages.

Session musicians must be seen to be studio active, and this had almost always precluded Wix from venturing out on the road, despite frequent offers. But the invitation to tour with Paul McCartney was just too irresistible, and he has no regrets about his decision. "Too many things pointed in the right direction," he says. "It was going to be Paul's first world tour for 13 years, so it was obviously going to be an event, I had two good friends already in the band [Robbie and original drummer Chris Whitten], we were going to play great songs and, also, it was quite a challenge, musically. I had a lot of different kind of work to do, from playing straight rock and roll piano to being half an orchestra on 'Live And Let Die' and imitating a string quartet on 'Eleanor Rigby', which was good fun to get together." Wix was so keen to impress, he reveals, that his fingers bled during his initial run-through with the band, so hard was he hitting the notes.

Keyboard artistry has come a long way in a short time, and the World Tour sounds Wix was able to coax from his complicated collection of joannas impressed many. Not for nothing did Paul jokingly refer to him in interviews as the man "with a degree in nuclear physics". The equipment was bought in specially for the tour. "I went out on a shopping spree to set up for me and Linda," he recalls, "although mine is not an enormous rig compared to some people's - you can get into lunacy with the amount of keyboards available. Still I spent something like £20,000, and people were a bit shocked! But I tried to keep it as simple as possible, to do what I had to get done, otherwise the more you've got the more can go wrong."

The latest in a very long line of dirty words to have reverberated around the music industry (and not even a SAE will get you a list of the others) is "sampling". Allegedly the ruin of all genuine creativity, it has pervaded modern music-making to a great extent, especially dance music. With only one, necessary, exception, Wix produced his own sounds for the tour repertoire and did not rely on lifting original work. "The only thing I sampled was the opening of 'Sgt Pepper', off the original four-track which EMI sent down to me. For the rest of it, I used some of my own inventions together with the internal sounds from the machines.

"I sat with CDs for a couple of hours each night, checking the sounds and the balances I'd got, comparing my parts against the originals, to try and get them to sound the same. You can't just sample a riff from the middle of a record, like the brass in 'Got To Get You Into My Life', because all the other instruments are in the way. And half of the trick is how you play, anyway: if I'm playing that riff and it's a half-decent brass sound, people will think of it as a brass part. The phrasing and ability to play as a brass player would is what counts."

One need not wonder if Wix *enjoyed* the World Tour. "There were some brilliant moments," he confirms. "I ran the whole gamut because I was quite ill during it. In Chicago the first time, February 1990, I was hospitalised for a while with food poisoning and came straight out of hospital, on a drip, to do the shows, then went back afterwards! [Did Wix have a premonition, one wonders, considering that in the tour booklet he named 'Carrying on when you're ill' as the worst thing about being on tour?] Brazil was obviously a big one and I had some brilliant times playing Madison Square Garden because some of the first records I ever bought had 'Recorded at Madison Square Garden' on the sleeve. And then my parents came out for the last couple of weeks of the tour, which was lovely.

"It was amazing to see some of the audience reactions - there are obviously strong memories brought back to people by some of the songs - I'd see bunches of 30-year-olds up the front, holding it together right to the end and then, during 'Hey Jude', with tears rolling down their faces. It was a brilliant sight to see; I was sitting there playing, and thinking 'I know how you feel, I feel it too!' It's great to be a part of something that's that emotive for people.

"I personally had a high-point every encore because the first Beatles album I bought was *Abbey Road* and I used to imagine playing the whole thing live - I'd sit with it on my headphones and play along to it on the drums [Wix is a multi-instrumentalist - check his acoustic bass guitar picking on 'Ain't No Sunshine'], pretending that I was doing it in a show. And here I was, years later, doing the famous *Abbey Road* medley with the guy who sang it originally. It was really a dream come true, every night."

Actually, Wix should take some credit for the inclusion of the medley in the final repertoire. "It was kind of my idea and we rehearsed it up when Paul wasn't there, so that we weren't complete goons at it when we came to try it out. Then we did it with Paul - it was pretty ropey the first time, we just staggered through to the end, and then Eddie Klein [Paul's technical engineer - see *CS*40], who was watching it, went a bit misty-eyed and had to go outside. He had worked at Abbey Road Studios and it had brought back so many memories for him. He came back in all tearful and that swung it, I think - it was so obviously going to be a big one to do."

Wix admits that he didn't know what to expect when the tour finished, and is happy that the band has stayed together. "It's very flexible," he explains, "and it seems like a good idea to continue. Paul's next album will be the first he's done with a solid band since Wings, so that'll be very interesting and good fun. And touring - there are places in the world we haven't been yet, so that'll be exciting. I'm up for all of that, definitely. And still I'm being given the chance to do other things [Wix is branching out into production for other acts and aspires to writing a film soundtrack]. The nice thing is that I can now plan longer term, 18/20-months in advance, so much more preferable than living day-to-day as a session player."

LOVE ALL SERVE ALL

Though it sounds like the sort of thing a tennis umpire might utter, Love All Serve All is the message that appears at the foot of a new menu at the Hard Rock Cafe in London. At the top of this menu is written Save The Planet, and in between...

The Linda McCartney food revolution marches on - the best-selling vegetarian cookbook in Britain (150,000 copies and rising), the heartwarmingly successful start to her frozen-food range, and now the launch of a 'Veggie Menu' by that bastion of the beefburger, the Hard Rock Cafe.

Celebrating this, just a few days after marking its 20th anniversary in the capital, the Hard Rock threw a private party during the evening of 20 June, attended by Linda, Paul, their family, friends and guests. The place was packed out the entire evening, and the kitchen - run for the event by Chris McNeill, who has worked so closely with Linda at home on the range - was kept impossibly busy.

Renowned for its meaty meals, the Hard Rock is not the sort of place you'd expect to find the McCartneys enjoying an evening - even though it's had an anonymous veggie burger on the menu for some seven years (now replaced with Linda's recipe). But, actually, they've been there at least once before, not to eat but to play - Wings' very first live appearance in London took place there, amid the carnivorous chewers and clunking cutlery, in March 1973, during a special benefit evening for the drugs charity Release. More recently, Paul has re-appeared at the Hard Rock in the form of posters, pictures and assorted rock memorabilia snapped up by the restaurateurs at auction.

Back at the party, with the food in abundance, everyone was quickly sated - the photographers especially so, for not only had Paul and Linda turned up but also Priscilla Presley and then Ringo Starr with wife Barbara Bach and Pattie Clapton. The evening's highlight then occurred as Eric Nicoli, group chief executive of the United Biscuits concern, presented Linda with a splendid gold award to mark a million units already sold to the British populace, and this within a mere seven weeks of the launch. (More impressively still, figures published near our presstime gave Linda's range a remarkable 10.2 per cent of the vegetarian frozen food market.)

PHOTO: DAVID MODELL

The Hard Rock's new vegetarian menu owes much to Linda's input. Quite aside from the beefless burger (in wholemeal bun, note, and with either fries or baked potato plus fresh salad), and also her chicken-like nuggets - both of which are from the Ross Young's portfolio - there's a whole range of appetizers and entrees to tempt diners and allow them to eat with, if not a clean shirt-front then at least a clean conscience - 'Border Town Guacamole' with tortilla chips (Linda's love of Mexican food is renowned), '3 Bean Rock 'n' Roll Chili' with tortilla chips, 'Linda's Chickless Sandwich', 'Veggie Sandwich', 'Vegetable Fajitas' (Mexican again), 'Poppied Fruit and Avocado Salad' and a changing daily extra (ask waitress).

"When Paul and I went veggie many years ago no one would have thought of offering a choice like this," says Linda. "To me, it shows that the world is changing to one that's better for the animals, the people and the environment as a whole."

She declined to add, though we can't resist it, that she had accepted the Hard Rock's invitation with relish.

AND IN THE GREEN CORNER

Oil spills are nothing new, yet despite man's ever greater technological advancement, they continue to occur with sickening regularity and remarkable ease - once punctured or grounded, a tanker will spew sludge over vast tracts of sea and shore, spoiling and killing. In this edition of And In The Green Corner, Paul McCartney expresses his great dissatisfaction and suggests that more can be done to alleviate the problem

One of my prime concerns is why the human race has become the first animal to soil its nest. If you look at the rest of the kingdom, you'll see that animals are *very* careful about this - wherever they live they keep neat. Even a pig - in natural conditions - will have a messy corner, but it won't be where he lives. So it seems to me to be the ultimate irony that the most intelligent being on the planet, to which man lays pretty good claim, is also the dumbest, in that we seem so often to ruin what we've got, to spoil our nest.

Take oil spills, and in particular the big catastrophe in Alaska, when more than ten million gallons of crude was dumped into the ocean, destroying the frail balance of nature and killing the local wildlife so indiscriminately and unnecessarily. Companies who do this, and transport oil in such quantities, sell their cargo for vast sums of money at its ultimate destination, making huge profits. I know, because financial advisers once suggested that it was something in which I could invest. (I didn't.) So it seems only logical that if they're making such huge profits, that by now they really ought to have seriously invested in discovering some highly efficient methods of clearing up.

These companies are wealthy beyond belief: they must now be made to go for a little less profit and show greater care. If these tankers are to be allowed to continue sailing the oceans of the world, the oil companies have got to assure us that they can do so safely. It's almost 25 years since the *Torrey Canyon* disaster off the English coast - why do these accidents still happen, and why are the consequences always the same?

Saddam Hussein's deliberate spillage of oil during the Gulf War was particularly shameful - to use a slick as a weapon was a vile deed. Everybody's heart went out to those cormorants, turtles and all the other perfectly innocent wildlife that had to die choking amid black sludge. Left to their own devices, these animals have managed very nicely indeed for thousands of years, then suddenly humans come along and foul it up. It was not a tactical military move, it was a criminal act against the whole planet.

If you feel that mere individuals have no say in the matter, that's not true. We used the World Tour to air such concerns and to promote the people who are out there fighting for a more caring and cleaner world, like Friends of the Earth and Greenpeace. Those who feel strongly about these things must speak out.

We have the vote - we should use it to support a candidate and a government who will take action.

PAUL MCCARTNEY

WRITE AWAY

Your chance to get questions answered

Q

'Fess up now, it was Paul playing violin on 'Rudolf The Red-Nosed Reggae' wasn't it?
Don Sauter, Lanham, USA

The account of the session made public when the record was issued (in November 1979, as the B-side of 'Wonderful Christmastime') may well have looked like a work of fiction, but it was the truth. 'Rudolf The Red-Nosed Reggae' was recorded by Paul one 1975 afternoon at Abbey Road after chatting to a man delivering musical equipment. Paul quickly put together the backing track and the delivery man - whose name was Bob Loveday - played the fiddle . . .and has not been seen since!

Q

Although Blair Cunningham is a good replacement, I miss Chris Whitten dearly. Why did he decide to move on?
Rachael Davis, Redditch, England

When the World Tour ended, in July 1990, it was quite clear that Paul would be taking a year off to work on the Oratorio, and unlikely that he'd return to the road until 1992. Quite simply, Chris Whitten wanted to continue touring, received an offer to join Dire Straits and he's now back on the road with them.

Q

I've seen Paul in a video clip of Bob Marley's 'One Love'. Was he involved in the recording of the song or just the video?
John Kolcze, Ormiston, Australia

Just the video. It was produced in early 1984 to accompany this posthumous single, Marley having died in May 1981, and Paul could be seen lip-synching the words "one love" and embracing Don Letts, the director. The promo was also included in the Marley video compilation *Legend*, which is still available.

IF YOU HAVE A QUERY THAT YOU'D LIKE ANSWERED, SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND. PLEASE MARK YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

WHY GO VEGGIE ?

YOU RESPOND

Two issues ago we published *Why Go Veggie?* - the special vegetarian *Club Sandwich* that Paul and Linda had been contemplating for some years. It prompted a big response from readers - here's a selection of the letters we received

Dear Linda

Why Go Veggie? has changed my life. I am 22-years-old and have struggled with my conscience about eating animals for four or five years. I even turned veggie twice before but returned to eat meat. What difference would I make?

But when I read your comments, and those by Paul and Carla Lane, I went straight out and bought pasta, vegetables, fruit, veggie burgers and, for once, actually felt good about the contents of my shopping bag.

Lynne Tetley, County Durham, England.

Dear Club Sandwich

Congratulations on producing an excellent issue. We have been veggies for a number of years and wholeheartedly support such efforts to promote a greater awareness. Most people are firmly entrenched in "traditional" eating habits thrust upon them in their formative years - consequently, a great deal of ignorance prevails.

We were guests at a wedding reception last year at which a traditional beef dinner was served. On informing the waiter that we would have "everything but the beef" we were treated like weirdos. The head waiter found it particularly hilarious at the conclusion of the meal to enquire "How was the Yorkshire?", referring to the Yorkshire pudding. Such attitudes must be overcome and we are confident that there is a growing awareness of the benefits of going veggie. Efforts like the *Sandwich* issue can only add weight to the cause.

Tim and Ale Jones, Clwyd, Wales.

Dear Paul and Linda

My parents are both vegetarians and I grew up not eating animals. I'm now 23 and remember all too well that in my kindergarten and school years it was very hard being "different". People just could not understand why I didn't eat animals, so out of curiosity one day I tried some pieces of meat. I found it really horrible - it tasted and smelled of an in-pain animal.

Let's hope that many readers change their menus now, or at least stop and think a bit more about what they're putting on their plates every day.

Irina, Zurich, Switzerland.

Dear Club Sandwich

Why Go Veggie? was not my cup of tea, having a steak now and then, and I found it a big disaster to see Paul and Linda supporting alternative-leather clothing made from PVC.

I am a chemical engineer and here in Denmark we will have a total ban on PVC within a couple of years. PVC is polyvinyl chloride, and chloride, of course, is dangerous to the environment if burned. So the plastic on the inside of a Carlsberg beer bottle cap is now made from Polyethylene instead, at much greater cost. We will also put a tax on all kinds of fuels that produce carbon dioxide, so the use of oil, gas, wood etc will be taxed while energy from the wind won't. This will cost us a lot of jobs but we will be ahead of other countries within the EEC.

Try as much as one can to keep the world clean, suddenly you stumble into some holes and spoil other parts.

Arno Guzek, Hvidovre, Denmark.

Sincere thanks to Arno for sending this information, which we are more than happy to pass on - even though only one item of the clothing illustrated was made from PVC. However, it shows that in making efforts to clean up the planet one can easily slip up now and again.

Dear Linda

Thank you for helping me make a decision that I can live with - going veggie. I have been an animal rights activist for many years, but have never taken the step before now.

I am only 20 and still live with my parents who, despite my efforts, are still carnivorous. It's sometimes difficult to prepare dinner for myself while my mom is cooking, but I've managed so far. I can't tell you how good I feel every time I finish a meal and know that no animal suffered for it.

Juliet Paradowski, Wisconsin, USA.

Dear Club Sandwich

It always surprises me that vegetarians are met with such a hostile reaction. Why does it provoke such anger when they never harm anyone by their eating habits (which is more than can be said for meat-eaters)?

Yvonne Verlander, Surrey, England.

Dear Paul

After reading *Why Go Veggie?* I am writing to let you know that I have now become a vegetarian. I was very upset to read about how the animals are treated before they are brutally murdered while still conscious, and to read how the meat is handled afterwards.Thanks for opening my eyes to this evil.

Terri Stringer, London, England.

Dear Club Sandwich

I found the issue particularly interesting but became dismayed when reading "20 Things You Couldn't Stomach About Killing Animals". Point ten raises the old anti-Semitic canard that kosher slaughtering is somehow more cruel than other methods. In fact, the laws of kashruth are intended to make the slaughter as humane as possible: the animal is not beaten before slaughter to stun it; it must be slaughtered in one swift motion, rendering it unconscious instantly. Most of the practices so correctly deplored in the other *Sandwich* articles are forbidden by the laws of kashruth too.

Carl B Maltzman, New York, USA.

Thank you for your letter, Carl. We at Club Sandwich are certainly not anti-Semitic - but, quick or slow, it's still slaughter.

Dear Paul and Linda

I'd like to commend *Club Sandwich* for its fantastic coverage on the Veggie "pro-life of animals" choice. Humans are really a strange and violent race. There is no moral justification in our behaviour towards each other or other living things, and with all of the human violence going on, you wouldn't think it necessary to do what we do to animals. But I think the ultimate crime is not that we eat meat, it's how we have turned the torturing and killing of billions of animals into a "justified" and "financially prosperous" act. Rationalisation to the point of sickening indifference.

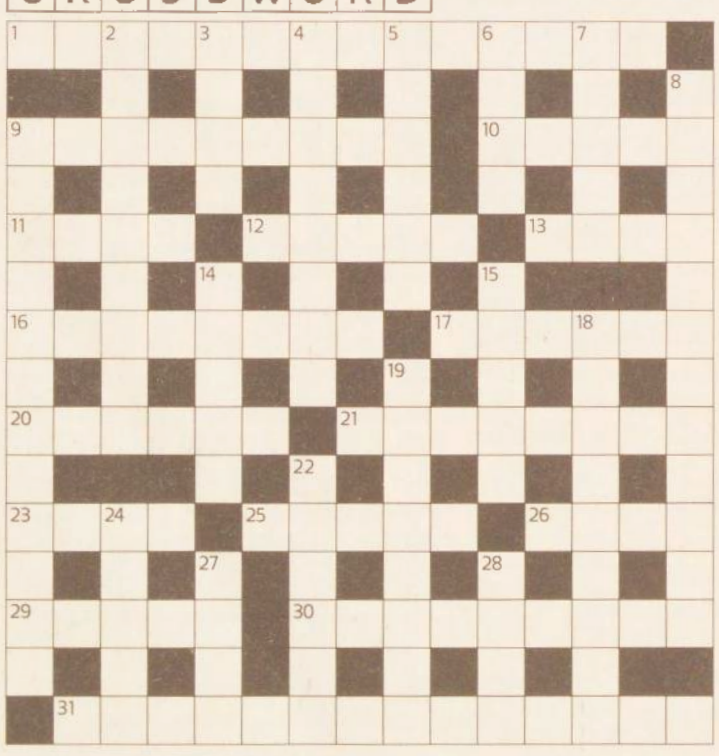
I had heard about fur breeding, but not about the inhumane and nauseating way they are murdered. I had heard about cosmetics testing, but I hadn't heard about all the real assembly-line executions that were going on. Why did it take until *Club Sandwich* for all this information to get to me? Because no one wants to face it. But we should no longer be polite while millions of animals are being slaughtered every day.

Cindy Lee, New York City, USA.

...and thank you all for your letters.

PHOTO: SHOWY

CROSSWORD



ACROSS

1 B-side of 'My Brave Face'(6,2,2,4)
9 In the direction of the Orient (9)
10 Small lizard (5)
11 Watch television (4)
12 Secondary in importance (5)
13 Go without food (4)
16 Percussion instument with snares to produce a rattling effect (4-4)
17 Crumb, fragment (6)
20 The R. of R & B (6)
21 Man! a ripe variety of apple (8)
23 Unaccompanied (4)
25 Great achievements (5)
26 US state (4)
29 Boredom - a bit of a rotten nuisance? (5)
30 Hammed up (9)
31 Name of the Music Therapy charity with which Paul is associated (7-7)

DOWN

2 When "all my troubles seemed so far away"? (9)
3 Tidings (4)
4 End of a railway line (8)
5 It brings good luck (6)
6 Elevated (4)
7 Paul McCartney's nickname (5)
8 Paul's former address in Allerton, Liverpool (8,4)
9 'It's Now or Never' was his No.1 hit in 1960 (5,7)
14 US state (5)
15 Apologetic (5)
18 Pasta in the form of long strings (9)
19 Same Time ____ ____, the B-side of 'Put It There' (4,4)
22 Begin a tour? (3,3)
24 In music, it means slowly (5)
27 "Black ____ singing in the dead of night" (4)
28 Clothes (4)

Answers to 'Liverpool' Crossword in CS58

ACROSS: 6 Strawberry, 9 Rail, 10 Horse races, 11 Tree, 12 Two, 13 Scab, 16 Speke, 17 Ring, 18 Everton, 19 Idiotic, 20 Erse, 21 Penny Lane, 23 Acts, 24 Albert Dock, 29 Ludo, 30 Racegoer, 31 Sad DOWN: 1 Otto, 2 Mass, 3 Cricket, 4 Oratorio, 5 Fire-engine, 7 Bar, 8 Yesterday, 14 Cavern Club, 15 Barber-shop, 16 Show-places, 22 Let, 25 Bird, 26 Rock, 27 Dogs, 28 Cues

COMING UP...

OCTOBER

Liverpool Oratorio album and 'The World You're Coming Into' single
(8th,UK only) *Ghosts Of The Past* Oratorio documentary on BBC1
(30th, USA-only) 150-minutes of Oratorio documentary on PBS TV
(UK-only) Four new dishes in the Linda McCartney food range

NOVEMBER

Band rehearsals
Get Back on video
Liverpool Oratorio concert on video
(18th) Paul attends RLPO Oratorio performance in New York
(21st) *Liverpool Oratorio* performance in Belfast

DECEMBER

Band rehearsals
'Save The Child' single from Oratorio album
(date tbc) *Liverpool Oratorio* performance in Dublin
Christmas

...and your next *CLUB SANDWICH*

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